Jill A Barlow

PRICE ONE SHILLING.

HINTS
ON
Sketching from Nature.

N. E. GREEN.

PART III. COLOUR.

SEVENTH EDITION.

LONDON:
GEORGE ROWNEY & COMPANY,
MANUFACTURING ARTISTS' COLOURMEN,
52, RATHBONE PLACE, AND 29, OXFORD STREET, W.

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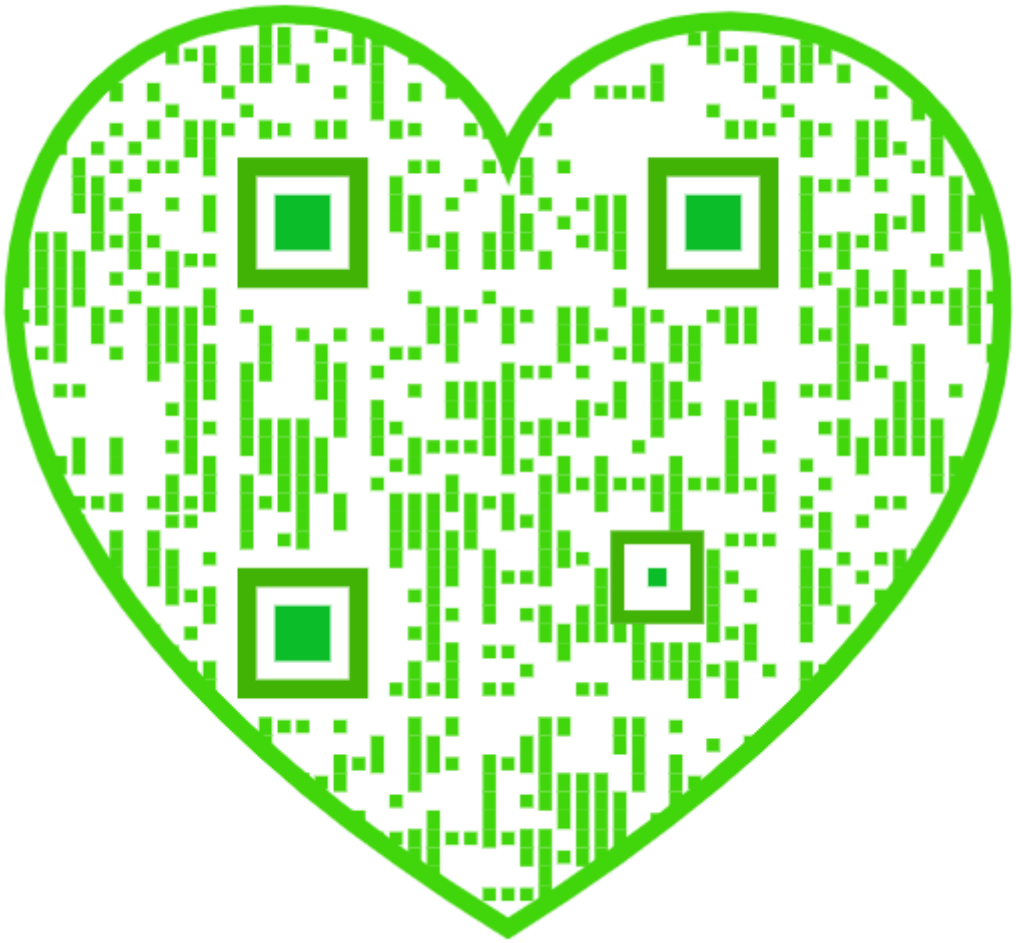

FRONTISPIECE

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PREFACE.

The favourable reception of the first and second parts of this work, as indicated not only by the general demand for them, but expressed in many letters of kind approval received by the Author, encourages him to hope that this third part, on which a considerable amount of time and care have been expended, will meet with equal success, and that the numerous enquirers for its publication will not be disappointed in its perusal.

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St. John's Wood, London.

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SKETCHING FROM NATURE.

PART III.

CHAPTER I.

ON COLOUR.—INTRODUCTION.

The hints on sketching from nature already given in the first and second parts of this work would be incomplete without some reference to painting and the use of water colours. This part of the subject is so full, both in its theory and practice, that any instruction in a handbook of this description must be of the most elementary character. The following hints are offered to those who have not commenced the practice of colouring, with the hope that they may prove acceptable, and be the means of leading to a more thorough and earnest study of this most important branch of the art. A good eye for colour is a natural gift, and one for which neither artist nor amateur can be too grateful; but, whatever the natural gift may be, it is capable of being developed by study, and continuously improved by practice.

We will first endeavour to explain the general laws of colour, and then consider to what extent the knowledge of these laws may be made available in sketching.

CHAPTER II.

ON THE PRIMARY COLOURS AND THEIR COMBINATIONS.

A PRIMARY colour is one that cannot be produced by the mixture of others. There are but three primaries: yellow, red, and blue. From these three colours all others may be produced by mixture.

The three colours, yellow, red, and blue, with the assistance of the white ground of the paper, are equal, at least in theory, to all the requirements of the art. By the mixture of yellow and red we obtain orange, from yellow and blue we have green, and by blending red and blue we produce purple.

Orange, green, and purple may then be called the secondary series, and from these we produce the tertiaries—orange and green giving olive; orange and purple, brown; and green and purple, gray or slate.

We have placed this before the reader in a tabular form, in order that the sequence and relative position of the various colours may be clearly seen and remembered.

We have called the last colour on the right hand gray or slate; and it is worthy of remark that while the six colours comprising the first and second series

LIGHT
COLOUR
SHADE.
I
III

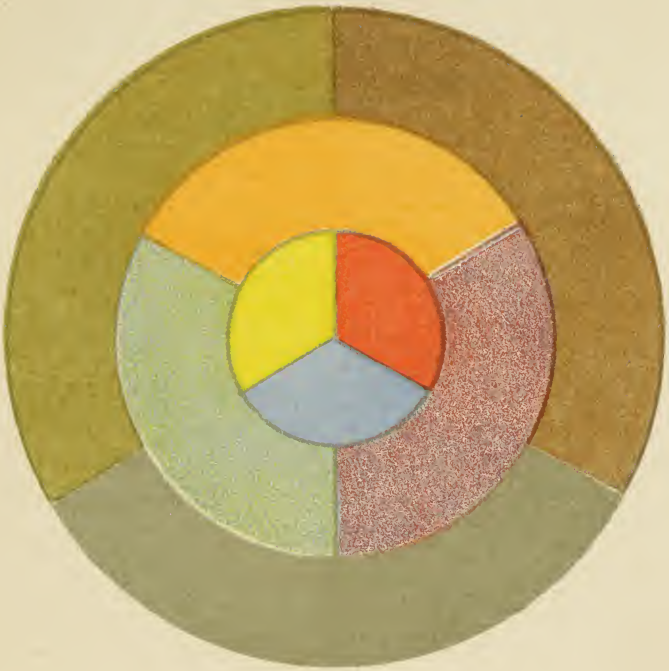
have distinctive names which are recognized by all; the three last are spoken of under different names, and, worse still, the names are sometimes transposed. For instance, the tertiary series are named thus, citrine, russet, and olive; citrine being another name for the mixture of orange and green, russet for the mixture of orange and purple, and, sad to relate, the mixture of green and purple being called olive. Now, whatever may be the original signification of the term olive, it is now generally understood to mean a warm rich green, differing exceedingly from any colour that can be made by mixtures of green and purple.

We have added the term slate to the mixture of green and purple, because the crossing of these two colours produces a slatey gray for which we have no generally accepted name—a true gray is simply the mixture of black and white, while the colour which results from the blending of purple and green has an excess of blue in its composition. These remarks upon the names of the tertiaries would not have been introduced were it not most important to have clear ideas of the connection between names and colours; and also that the reader may be warned against a possible misunderstanding, arising from the use of different names in the writings of others.

In the first tabular illustration of the colours, page 8, the primary, secondary, and tertiary series have been kept separate in order to impress them more readily on the memory; but this arrangement is not the most favourable for expressing their connection, or the manner

in which one set of colours produces that next in order to it. We have therefore given the usual circular figure,* in which the sequence is more evident, the primary colours, yellow, red, and blue, occupying the centre, and each colour in the outer circles lying next the two by which it is produced; thus orange is placed over the yellow and the red, and the green next the yellow and blue, and so on throughout the series.

The connection which exists between purity of colour and light, and the loss of light which results from the mixture of the primaries may also be observed in this diagram. In the centre, yellow, red, and blue, have each their distinct correlatives in shade; yellow having the least, red the next in quantity, and blue the most. From this scale there is no direct departure in the colours of the second circle; for, although orange has less light than yellow, it has in equal proportion more light than red. But when we pass to the outer circle, which is composed of the tertiaries, the loss of light is most perceptible; olive has by no means so much light as yellow, brown is much deeper in tone than red, and gray is decidedly nearer to shade than blue. We must not therefore consider that this loss of light is a disadvantage, for the presence of tone in the colours of the tertiary scale, of which the greater portion of a picture is generally made up, is the very quality that makes them so valuable as a ground on which to place the brighter touches of the picture. This connection between colour and tone or shade is further considered in the next chapter.



CHAPTER III.

ON THE QUALITIES OF COLOURS.

The first division of the primary scale is into what are called warm and cold colours, yellow and red being termed warm, and blue the cold colour, and this is far from being a fanciful arrangement; for in painting yellow and red are inseparable from a light and warm effect, and it is impossible to produce shade or coolness without the use of blue. By this we see that in the natural scale of colours the warm tones predominate; and the practical inference to be derived from this fact is, that they should maintain the same relative value in painting; or in other words the general tone of a picture should be warm, the cold colours being introduced as a contrast, and in order to give value to the other side of the scale.

Let us now consider each colour separately, observing its place in the table, and endeavouring to connect it with those properties which belong to it as a consequence.

It will be seen in the chart, page 8, that three terms have been used, viz., light, shade, and colour, and that below all lies the gloomy region of blackness. Light is placed above the yellow, shade over the blue, and

colour over the red, because these terms best express the characteristics of these colours. And first, as to the connection between yellow and light. This colour is placed next to whiteness or light, for it occurs in frequent, we might almost say in constant, union with it in nature; and seldom is the sun or a cloud so white that no trace of yellowness or warmth can be detected in its tone. Yellow tints are found pervading the lights of nearly every object in the landscape; they warm the foliage, enrich the mountain side, and tone the distant sky.

Blue, on the contrary, is nearest allied to shade, and though not shade in itself, yet no shade can be produced without it. We find it therefore mingling with all the shades of nature, especially those of the clouds and distant landscape; and though the foreground browns may seem to be free from its influence, yet a reference to the chart will show that even here it is present, having been introduced through the purple.

We have placed the word colour over red, and surely it merits the distinction, for red is, so to speak, the very *acmé* of colour. Yellow may be regarded as colour diluted with light, and blue, as colour passing into shade, a theory which, however fanciful it may appear, is not without support in nature. For instance, let us consider the changes which tinge in succession the face of the sun. In mid-day pure light with its accompanying whiteness prevails; towards the afternoon a delicate tone of yellow makes its appearance, which deepens into a golden hue as the sun approaches the horizon;

but the intensities of colour are near at hand—orange is quickly exchanged for a fiery red; yet before the glorious orb disappears from view it is tinged with crimson, a colour which cannot be produced from the primaries without the aid of blue. Thus we have an unbroken series of tints from white light, to the commencement of shade, passing through red, at which point we may certainly say that colour is most vigorously expressed. But for another illustration: red is unquestionably the most forcible of colours; as such it is used as a signal both by day and night, and many other instances will occur to the mind in which it is employed in consequence of its attractive power. This characteristic makes it a matter of great importance that we should understand its right employment in art. The greatest care is required in its use; and although it may be said to mingle with every tint, and that a picture is only rich in colour in proportion as red is present, yet, in consequence of its power, there is great danger in using it in a crude state; therefore, when any object is principally composed of red, every gradation towards brown or gray should be most carefully preserved.

But whilst directing attention particularly to red as the most effective of colours, we must not forget the claims of yellow and blue. These, together with the red, complete the primary scale; and in a painting each must be represented, or the eye will not be satisfied with its completeness as a work of colour. For instance, it is in vain that the warm tones formed

by yellow and red are exhibited, if the cool tints produced by the use of blue are wanting, for without them the work can only appear hot and oppressive. Again, if the picture is composed principally of cool tints, without the aid of the warm scale, it must remain cold and comfortless in the extreme.

It is this filling up or completing the primary scale which gives rise to the term "complementary," so frequently employed when speaking of colour—a word which signifies filling up. Thus, purple is said to be complementary to yellow, green to red, and orange to blue: or, in other words, if yellow is present, purple, which is composed of the two remaining primaries, red and blue, complements or fills up the scale; or if red is used, then green, which is composed of yellow and blue, forms the complementary; and if blue is employed, then orange, which results from mixing the remaining primaries, is the colour to complement or fill up the series.

The principle of employing complementary colour is of the utmost importance in painting; therefore if any tone of colour prevails, either through the whole subject or any considerable portion of it, the complementary to that tone should be carefully introduced. For instance, in treating the sky where blue prevails, it is most important to exhibit, together with it, a certain amount of orange, its complementary. This is carried out in water-colour painting by toning the paper with a warm wash, previous to painting the sky; this warm wash gives to all the lights of the clouds a faint orange tone,

and, as this colour underlies the blue, it tends to harmonize the whole. The effect of toning blue with orange may be frequently observed in nature when the haze that is always more or less present in the distance is rendered warm and luminous by the light of the sun. This warm haze overlaps, as it were, the distant blue, and changes it to a warm tone, thus bringing it into delicate and refined harmony with the distant landscape. But if we desire to experience the full power of this delicious exhibition of colour, let us go out to nature on some lovely evening when rich golden clouds are floating in an azure sky—then, if ever, the value of this combination will be felt and acknowledged.

For a further illustration of the working of this principle, let us consider its application to the prevailing tone of the landscape ; this is in most instances found to be green—the complementary being red. Therefore in landscape painting it is of the utmost consequence to introduce amongst the various greens tones tending towards red, for if these be omitted the effect of the picture will certainly be cold and harsh.

One of the most common errors of beginners in landscape colouring is to overlook the presence of this complementary red. Their trees are painted too green, especially in the distance, and the grass is insufferably crude ; whereas a more matured judgment would be watchful for the faintest tinges of complementary colour, and even find it necessary to add small portions of lake, brown madder, or burnt sienna, to almost every tint of green.

The pleasure which the eye experiences in the presence of a completed scale gives peculiar value to every warm tone in landscape painting, whether it be a cottage roof, a piece of broken ground, or patch of heather; and this demand of the eye for the complementary accounts most satisfactorily for the frequent practice of introducing browns or reds amongst the figures. The various seasons of the year offer an opportunity for choice in colouring, and the general preference given to autumn over midsummer can be traced directly to this deep-seated delight in a completed scale; each olive blade, russet spray, or golden leaf, being a means by which the much-coveted complementary colour is introduced.

CHAPTER IV.

ON MIXING BROKEN TINTS.

We have spoken of the delight experienced by the eye from the introduction of complementary tones in painting, but a singular result follows upon their absolute mixture; for, if any two tints that are exactly complementary to each other are mixed in certain proportions, black is the result: that is, they fight so desperately that they destroy each other. Mix either yellow and purple, red and green, or blue and orange, and the result in each case will be the same, a dirty gray or black. But this only occurs upon their mixture in definite proportions; a *little* of one colour with the other does not produce black, it only tones or breaks the mixture towards gray, and this toning or breaking of positive colours is of the highest value—indeed one great difference between the sketch of an accomplished artist and the work of a beginner is that, in the latter case the colours are used in too crude a state, or too much as they are supplied by the manufacturer; whereas the more educated eye recognizes the presence of an all-pervading gray blending with and harmonizing the whole. Now, one way of producing this harmony is by crossing each colour with a small portion of its complementary; yet this requires the greatest care, for if the process is carried too far the brilliance of

the work must suffer, and the result will be a degraded and dirty tone throughout the painting.

In the diagram on the opposite page the mutual influence of colours that are complementary to each other may be observed. In the first row yellow is crossed with purple. In the second, red is combined with green, and in the third set blue is mixed with orange, the result being seen in the centre squares, where in either case a broken tint or gray is produced by the mixture. The practical value of these half tints cannot be overrated; and it will be evident, even to an unpractised eye, that, though the two outside sets of colours, composed of the primary and secondary series, are quite unfit for general use in consequence of their unharmonious and crude character, the other tints are valuable as affording broken or harmonious tones fit for general use. The student is recommended to construct a table of this kind, and extend it to the various colours of the box, placing the names of the colours employed at the side, so that the combination may be known, should it be required in future. The most simple way of painting such a scale is to mix a fair proportion of any two colours, say gamboge and purple; place them in the spaces to the right and left, then for the space next the gamboge add a little of the purple, for the space next the purple a little gamboge, and for the centre space gamboge and purple in equal quantities. In this way gamboge may also be crossed with sepia or vandyke brown, raw sienna with cobalt, ochre with cobalt, lake with indigo, lake with olive green, &c., by

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which means the student will become acquainted with the influences of the various colours on each other, and secure a store of broken tints and grays, together with the knowledge how to produce them when they are required.

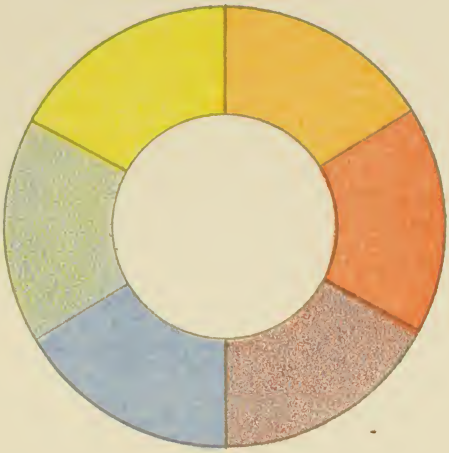
In the commencement of the practice of colouring, whether it be in copying from the work of an artist, or in the endeavour to imitate nature, the mixture of the exact tint or tone is generally found to be one of the greatest difficulties. The reason for this is that the effort to paint is generally made *before* the theory of colour has been studied, and without any previous practice in the preparation of mixed tints. The student in this case loses much precious time, and no little colour and patience in the endeavour to do that which should have been made a separate study, and its difficulties overcome before attempting to copy or to sketch.

In acquiring the knowledge necessary to success in this branch of the art, a practical working out of the matter in hand is the surest way to save time; it is vain to *look* at a coloured diagram, or even to read over the statements with regard to it, if the actual mixing of the tint be neglected. The best use that can possibly be made of the box of colours is first to copy the coloured diagrams in this work, and then to find out what else can be done by mixing the various colours in twos or threes, observing what influence they exercise upon each other, and noticing the delicate shades of tone which may be produced by varying the quantity of any one colour in a mixture, or by exchanging it for another of a similar hue. In this exercise there is no

principle so productive of useful or varied results as that of combining complementary colours, as already directed at page 18; and in order that this subject may be more clearly understood we have given two charts by which the true complementary to any tint may be readily perceived by looking across the figure. Thus in the first chart purple is opposite to yellow, green to red, and orange to blue; and in the second diagram orange appears complemented by gray, green by brown, and purple by olive. From this it is evident that the primary colours have but one set of complementaries, whereas the secondary tints—orange, green, and purple—may be complemented either from the first or the third series; for instance, green is complemented in the one by red, in the other by brown, purple by yellow or olive, and orange by blue or gray.

A very valuable hint may be given in connection with this fact—viz., that the primary colours need not be present in their integrity in order to secure either harmony or contrast in a painting—indeed their presence in any great quantity is actually destructive of harmony. It should therefore be remembered that the highest pleasure which the eye is capable of receiving from colour may be secured by a judicious contrast of the harmonious colours which form the tertiary scale.

We have frequently employed the terms harmony and contrast, and, as a clear idea of the meaning attached to these words is of the utmost importance, we have devoted the next chapter to their consideration.



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CHAPTER V.

ON CONTRAST AND HARMONY.

These words are frequently employed when speaking of colours. It is, therefore, important that their meaning should be clearly understood, in order that a definite idea may be conveyed to the mind of the reader when they are used, and that we may avoid an improper application of them.

Contrast is connected with ideas of opposition. We speak of the contrast of lights with darks, warm colours with cold ones, near objects with distant ones, and so on. Harmony, on the other hand, is employed to express blending or union. Thus one colour harmonizes with another when the blending of the two produces that which is pleasant to the eye; just as in music notes are said to harmonize when their mutual vibrations produce a sound which is agreeable to the ear. Things in general are said to work harmoniously when they are free from opposing interests. If this be the commonly accepted meaning of the term harmony, can there be any propriety in the use of this word when speaking of the mutual effect of complementary colours, or in the remark that blue and orange form a harmonious combination? Is it not far more

correct to say that these colours form an agreeable contrast?

To this some may reply, you cannot produce harmony of colouring with blue without combining it with orange; and therefore orange and blue harmonize. But surely in this case the delight which the eye experiences in the presence of a completed scale has simply been called by a wrong name! Blue and orange brought together in a crude state do not harmonize—they contrast; and that as violently as any two colours can. And if we desire to make them harmonize, it can alone be effected by crossing or breaking each colour with a small portion of the other; that is, the blue must not be pure blue, but a blue with a little orange mixed with it; and the orange must not be crude, but blended with a little blue.

This method of harmonizing contrasting tones may be frequently observed in the works of that great colourist, Turner. We remember particularly a Venetian scene, in which the principal portion of the picture was occupied with an expanse of water, the general tone being a greenish blue; the nearer objects were composed of boats and figures, in which the contrasting colours, orange and brown, predominated. The opposing effect of these colours had been harmonized by glazing the water with warm tones, and the boats and figures with cool purplish grays. Surely in this case the harmony did not result from the first contrast, but was introduced by the after glazing.

Returning again for a moment to the subject of

music, we have remarked that notes harmonize when their vibrations blend with each other, producing a full, rich chord; but the result of the equal mixture of any two colours that are complementary to each other is invariably black. What harmony is there in this? Surely it is nothing less than the most fatal opposition!

It will be readily admitted by advanced colourists that the tertiary scale—composed of olive, brown, and gray—is by far the most harmonious, and that the most pleasing pictures are those in which no crude or unbroken colours have been employed. Does not this fact support the argument that harmony is intimately connected with the breaking of pure colour? What is olive but yellow broken by red and blue? What is brown but red crossed with yellow and blue? and gray but the result of blending a little red and yellow with blue?

To place this still more clearly before the reader—

Olive	contains	2	parts	of	yellow	to	1	of	blue	and	1 of red.
Brown	,,	2	,,		red	,,	1	,,	yellow	,,	1 ,, blue.
Gray	,,	2	,,		blue	,,	1	,,	red	,,	1 ,, yellow.

Therefore it may be said that olive is a harmony in itself, the crudities of the three primary colours having been removed by blending; and the remark applies equally to brown and gray.

The practical aim of these observations on the theory of colours is to direct the student—first, to the great fact that no combination of colours can be satisfying to the eye unless the three primaries are fairly represented in it; secondly, that this completeness of the scale of

colour is most agreeably secured by the employment of contrasting or complementary tones; and thirdly, that harmony cannot proceed from the use of crude or opposing colours, but is the result of judicious blending.

It should further be remembered that the tertiary scale—composed of olive, brown, and gray—is by far the most harmonious; and therefore these tints form an excellent basis, on which the brighter colours of a picture may be placed, an arrangement which in practice is attended with a most satisfactory result.

CHAPTER VI.

ON THE GENERAL DISTRIBUTION OF COLOUR IN LANDSCAPE.

The first great division of colour in average daylight effect is between the sky and foreground—the one tending towards the cold, and the other towards the warm scale. As the sky approaches the horizon its coldness is more or less modified by the warm light which is reflected from the mists that lie near the surface of the earth; and as the foreground passes into distance it becomes affected by the blue of the air; so that, on the one hand, the cold colour of the sky is warmed as it approaches the landscape; and, on the other, the warm tones of the foreground are cooled as they pass into the distance. It is here that each scale is harmonized and blended by an all-pervading gray.

It might seem at first that this is a very generalized statement, and that it cannot, therefore, be of any practical value; but we would recommend a most careful consideration of these simple facts to those who intend to sketch in colours; and before a single tone of colour is mixed, let such questions as these be asked:—How blue is the sky? What amount of warmth is there amongst its cool tones? and, especially, what tint

of gray prevails in its distance? Then, with regard to the foreground, how warm are these colours? Where can I observe the first indication of gray from atmospheric influences? How blue is that distance? &c., &c. When these various effects have been cautiously observed, the chances are in favour of a truthful sketch being produced, and also of a steady improvement in colouring, by a development of the faculty of estimating correctly the general tone of any portion of the picture.

With regard to the sky, it may be observed that the fullest blue is generally in that part most removed from the sun, and that its intensity diminishes gradually as it approaches the source of light.

The amount of gray or blue in any distant view is generally greater than is at first supposed. The best proof of this is to paint a passage of distance from some position where a clear view can be obtained, but where there is also a possibility of observing the scene afterwards, through the stems or boughs of a foreground group of trees. Many will be surprised to find, on making the experiment, that what they had considered to be somewhat positive colouring proves to be little more than bluish gray of varied tones—this blueness having been made evident by contrast with the strong browns or greens of the nearer objects. Then, again, the foreground colours are generally much fuller and warmer than they appear to beginners; and a wash of colour by an experienced hand, which seems at first far too full and energetic, is found by degrees to take

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its proper place, and work harmoniously with the rest of the picture.

In each of the illustrations on the opposite page one of the primary colours is represented in connection with its complementary, and an endeavour is made to present the combination agreeably to the eye.

In the first view, the yellow tint of the sky after sunset is contrasted by the purple tones of a distant mountain. In this study light and shade form a most important part of the composition, fulness of tone in the shade being most necessary to its effect.

In the second subject, the red glow of the setting sun is complemented by the deep greens of the foreground trees; these are further valuable in causing the sky and distance to retire. In this illustration, colour takes the lead, for red, which is the most powerful of the primaries, becomes the key-note of the composition; light and shade are therefore made subservient to it.

In the third example, the blue tints of sky and sea are brought into contrast with the warm tones of a field of corn, heightened towards orange by the rich effects of a summer afternoon; a combination of colour with light and shade, which is generally found to yield a most happy result. But in either of these instances there is considerable danger that a crude effect will be produced, in consequence of the suddenness of the contrast. Many persons may prefer the more quiet but fuller harmony of the next three examples, in which a secondary colour is combined with its complementary from the tertiary scale.

In the first picture, the purple of the hill is contrasted, not as in the previous instance with yellow, but with olive, which is one of the tertiaries, and which forms the prevailing tone of the trees and foreground.

In the second scene, the green of the foliage and hill is contrasted with brown, another of the tertiaries—this colour being employed freely in the tints of the stems and rocks, and also their reflections in the water.

In the third illustration, a tendency to orange pervades the tones of sails, boat, and strand; these warm tones are complemented by the prevailing gray of sky and cloud, producing an effect in which there is more of fulness and repose than would have resulted from the employment of blue. In all these instances taste and judgment are the best guides; there neither is, nor can be, any arbitrary rule. That which forms a pleasing combination in the opinion of one may not be equally satisfactory to another; an earnest study of nature is essential to the formation of a correct eye for colour; and if the picture be true in colour, it will never be found to offend.

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CHAPTER VII.

BALANCE OF COLOUR.

The ideas connected with this part of our subject should be understood, if we desire to produce the most pleasing effects of which colour is capable. In order to explain them more clearly, we will refer for a moment to the manner in which balance of effect is secured in outline, and also in light and shade.

Balance of effect in outline may be thus explained. The eye demands that the directions of the lines of which a picture is composed should contrast, or balance each other; thus, a group of lines in one direction require the presence of lines tending in an opposite direction, in order that a satisfactory balance may be produced. By referring to the frontispiece, we may see that the inclination of the lines of the cliff is contrasted by an opposite inclination in the lines of the masts of the boat; and in the smaller illustrations at pages 27 and 28 many instances of a similar character may be observed.

A due regard to the principle of balance of effect in light and shade makes it desirable that a mass of light on one side the composition should be repeated to a certain extent on the other; and the same is necessary

for the system of darks. The transfer of these ideas to colouring is a most simple process. Let us consider the first great division of colours into warm and cold. A due balance of effect requires that some of the warm colour should be carried into the cool portion of the picture, and also that some of the cool tints should be placed among the warmer tones. A reference to the frontispiece will explain how this is effected. The picture is divided generally thus—sky, distant cliff, and water form the cool portion; and the near cliff, boats, and strand, the warm part of the composition. Now the cool tints of sky and distance are brought over amongst the warm colours, by the shades on the houses, the grays of the boats to the left, and also by the shade over the left-hand corner; while the warm tones are carried up towards the blue, by the sunlit touches on the distant cliff, but more expressly by the small sail against the sky, which is very warm in tone.

Distribution of colour is another means for producing an agreeable balance of effect. Observe the manner in which the reds are carried through the composition in the frontispiece; they commence on the left, in the roofs, are sustained by the reddish browns of the sails and large boat, are concentrated in the red of the figure, and finally spread towards the sky by the small sail and flag. The endeavour to distribute each colour through the various portions of a subject may be observed, in a greater or less degree, in all the illustrations of this work. Water is a most effective means

for securing balance of effect by its tendency to reproduce the tints of sky or cloud by reflection, and thus to introduce the cool scale amongst the warm tones of the foreground. These effects may be seen in each of the illustrations at page 28.

CHAPTER VIII.

ON WATER COLOUR MATERIALS.

It is advisable, before entering upon the subject of execution, to understand something of the materials employed. These are :—

Colours, brushes, pencils, paper, sponge, and blotting paper. We will consider the characters of each and point out their necessary qualifications.

Colour.

The following list of colours embraces those used by the writer, and will be found thoroughly efficient :—

YELLOWS.	REDS.	BLUES.
Cadmium.	Orange vermilion.	Cobalt.
Yellow ochre.	Venetian red.	French blue.
Gamboge.	Scarlet lake.	Antwerp.
Raw sienna.	Indian red.	Indigo.

GREENS.	BROWNS.	
Olive.	Vandyke.	Warm sepia.
Emerald.	Madders.	Burnt sienna.

A tube of white is very valuable for occasional mixture with the colour in skies, or distances, and for small touches of body colour.

It should be remembered, with regard to any list of colours, that each professor has some favourites, and that a colour which is esteemed by one may be disliked by another; therefore, if at any time a particular colour not contained in the list is recommended for certain qualities, put it to the proof, and receive or reject it as the judgment may determine.

Cadmium.

An intense mineral yellow, permanent, and semi-transparent, particularly useful for sunset effects, or wherever glow is required, also for mixing with blue for some brilliant greens.

Gamboge.

A transparent, greenish yellow gum, suitable for juicy and grassy greens; it should be employed in thin washes, for, if used in great body, it has a tendency to become opaque.

Yellow Ochre.

A sunny, but somewhat opaque, yellow earth, suitable, in thin washes, for the warm tones of clouds, and, for this purpose, mixes well with vermilion or scarlet

lake; it is also useful for buildings, roads, &c. It should be kept out of foreground foliage, in consequence of its opacity, but it is very useful in distant greens, especially where atmosphere is required.

Raw Sienna.

A transparent, golden earth, suited to autumnal tones in foliage, or for thin glazings to give sunlight to general washes; care is necessary when using it in very full washes as it soon becomes spotty and opaque.

Burnt Sienna.

An invaluable orange-red earth, transparent, and very useful in foliage where warmth is required; it is also employed in tile or brick work, and is an excellent colour, when mixed with vandyke or madder brown, for cows.

Orange Vermilion.

Very preferable to the common vermilion, which is heavier in colour. This pigment is prepared from the ore cinabar, and requires a great amount of grinding to make it a good washer, but this, and other heavy colours, as prepared by Messrs. Rowney & Co., may be trusted to give the most delicate and flat washes. It is highly valuable for sunny effects, and, in thin tones, may be employed in sky, rock, or ground.

Crimson Lake.

A most useful purplish red. It is seldom used in its purity but is very valuable in combination, especially with indigo for forming delicate grays, which have the valuable property of resisting better than any others the action of the brush or sponge. These grays are therefore very useful when the shade of any object is put on before its local colour—a method of treatment recommended both in distance, and for broad cast shadows in the immediate foreground, as it produces a fuller and softer effect than when the shade is added afterwards. This colour will not bear continued exposure to strong light.

Venetian Red.

A most pleasant red earth, suitable for toning the paper in the first warm wash. It forms most useful grays with cobalt, French, or any of the blues, and for brick, tile, or earth, is invaluable.

Indian Red.

A very full-toned permanent dull red; should be used with caution, as it is very difficult to remove; it is principally valuable in forming purplish grays by mixture with blue.

Cobalt.

A bright mineral blue, partly opaque, and one of the most valuable of water-colours; it enters into

combination with every tone where either gray or atmosphere is required; it is useful for sky, shades of clouds, mountains, distance, grays of all kinds, and cool tints in foliage—especially the reflections from the shining surface of leaves—with gamboge it makes a series of the most brilliant and lively greens; with lake, the most beautiful purples; with lake or Venetian red, the best permanent grays; with sepia, neutral grays, suited to rock or stems of trees—in fact it permeates the picture, and therefore requires replenishing more frequently than any other colour.

French Blue.

A fuller and more transparent blue than cobalt, but by no means so generally useful; still, it is valuable in the box as a medium tone, between cobalt and indigo, and will be found useful in skies, and also in mixing rich or deep greens.

Antwerp Blue.

This mineral colour is not very permanent, but is occasionally useful. It forms with Vandyke brown delicious cool transparent greens; and with Indian red it produces a series of rocky grays, which possess the quality of washing with singular flatness and equality of tone.

Indigo.

A deep cold vegetable blue. This colour enjoys by

no means a good reputation; many object to it on account of its tendency to turn black when used in excess, especially in foliage. It is also but partly permanent; still, when used with caution, it will be found serviceable, for it has many very valuable properties; it forms a series of most pure and transparent grays by mixture with lake and burnt sienna. These grays are peculiarly suitable for shades in clouds or distant mountains, or for any shades that are required to stand frequent after washings—as, for instance, the thin, transparent, cast shadows over a road or the immediate foreground. For these, no blue will stand better than indigo; intensity and depth are gained very readily by it. But it is here that the caution already given is required, for these depths will as readily become black if too great a quantity is employed.

Olive Green.

A very useful tone of green; it may be heightened or warmed by gamboge or raw sienna, deepened by burnt sienna, or cooled by the addition of blue. It is especially valuable in foliage or moss; but care is also required to guard against its tendency to blackness.

Emerald Green.

A most brilliant mineral colour—opaque; very seldom required, but when needed there is nothing that can supply its place. It is useful sometimes for mixing with cobalt, for a passage of distant sky; it also makes

excellent sea greens, and is occasionally employed in foliage.

Madder Brown.

A rich and very transparent vegetable brown, reddish in its tendency, gummy in its consistency, drying very hard on the palette—indeed, so hard, that it should be kept in the tube, and only pressed out as required. It is suitable for any rich browns, as those amongst brambles or foreground herbage, also in the crevices of rocks, or boughs of trees; and occasionally valuable for warm tones of haze in distance, glazing, &c.

Vandyke Brown.

A transparent brown, well suited to any position where brown is required. With indigo or cobalt, it will make greenish grays, and is frequently employed with green to bring down its tone into transparent depth; for this purpose it is much better than sepia.

Sepia.

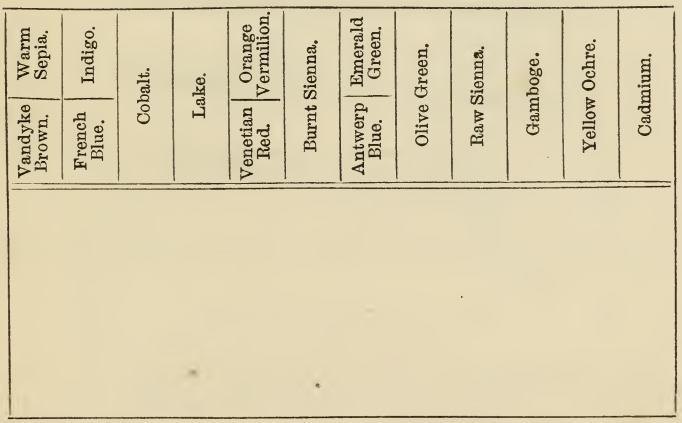
A valuable animal brown, useful for cool grays, obtained by mixture with cobalt or either of the blues; a ready worker, but not so transparent as Vandyke brown.

White.

This may be kept either in bottle or tube; if in the latter, a short and thick one should be chosen, with

a large opening through which a little water or ammonia may be added to keep it moist. It is useful for giving a semi-opaque flatness to any wash, and therefore highly valuable for distances; and by mixing it in body with any colour it may be employed for sharp touches of high light. It will be found by practice, that those colours which are most transparent are the best to mix with it for touches of body colour; that is, raw sienna rather than ochre, or burnt sienna in preference to vermilion, the opaque colour having a tendency to look chalky when mixed with white.

The colours should be those prepared in pans or tubes, and a japanned tin box will be found essential for sketching. The one employed by the writer is arranged thus:—

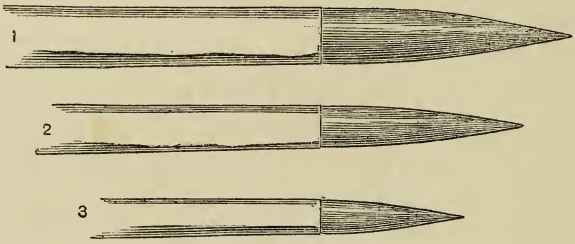


But in the arrangement of colours, as in the colours themselves, there will always be individual preferences, therefore each professor adopts that which seems to

accord either with theory or the conveniences of practice. The intention in the arrangement exhibited is to begin with the lighter colours, such as yellows, on the right hand, passing through red and blue to the darker colours on the left, and the greens are introduced amongst the colours that are most frequently employed in combination with them.

Brushes.

These may be of the best camel's hair at first, and, when the value of a good brush has been learnt, sable will be found more efficient, in consequence of its strength and spring. The sizes recommended are:—



No. 1. For first washes. No. 2. For general work. No. 3. For fine touches and finish.

How to Choose a Brush.

Rinse it thoroughly in water, draw it freely over the side of the vessel with a spring; if it comes readily to a point it may be a good brush; if it does not return readily to a point, reject it immediately. When a brush has come through the first ordeal, play it with

the point on a piece of paper as though painting with it, watching carefully to see if the hairs keep well together, and return freely to a point when removed from the surface; if this be the case, it will prove a serviceable tool. The point should not be very long, for then the colour will not flow freely from it, and the work will suffer in consequence.

For comfort there is nothing like a good old brush, therefore all brushes should be preserved most carefully and nursed into excellence. Never put a brush away wet, but draw it through a damp sponge, or the mouth, and put it by with the point well formed, the hairs thus acquire a spring in the right direction; that is of the utmost importance in working.

The Sponge.

The sponge should be of the above size, and of the

form called cup sponge, of a fine texture, and thoroughly freed from sand or grit. To prepare it for use, soak it in water, and then squeeze it as dry as possible. It should be held in the left hand, where it ought to be as much at home as the brush in the right. It is difficult to exaggerate the value of the sponge in water colour painting. It acts most efficiently as a means for cleaning the brush, which should never be put into the mouth to get rid of colour. It serves also to remove extra colour when the brush is too full. The sponge is the best and only effectual tool for reducing a tint, or removing one that is in error. In order to prepare any part of the picture for alteration by the sponge, first pass water over it with a large brush, then, having rinsed the sponge in clear water, and squeezed it as dry as possible, commence with gentle dabbings, turning the sponge as the colour is discharged, and rinsing it frequently in water to get rid of the colour that has been removed from the picture. If the dabbing should be found ineffectual, change the movement for an oval one, which will allow the sponge to press along the surface—this, if continued, will recover the white paper, even in the darkest portions of the work. The reason for the delicious efficacy of the sponge in the dabbing process may be found in its texture and nature. It is covered with a short, fine pile, the hairs of which enter the hollows of the paper, and gently disengage the colour, which is then drawn up into the sponge, and thus does not soil the surrounding surface. By this really singular adaptation of the sponge to the necessities of water colour painting it is

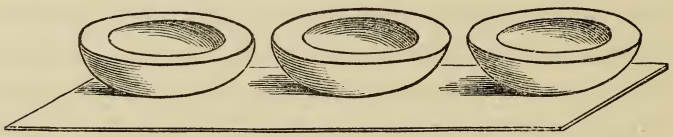
possible to reduce the tone of a tree, which has been painted against a sky, without injury to the sky itself. Another use for the sponge is in cleaning the box, and even the surface of the colours themselves, in order to remove the traces of old washes, dust, &c.

The Paper.

Whatman's " Extra stout not " is recommended as an excellent medium surface (the word " not " is constantly used in the trade, and means not hot pressed), but some persons prefer a very rough paper, which certainly possesses some advantages in sketching—especially in trees and mountain distances, as the touch exhibits greater variety, and, as the colour remains damp a longer time, a greater variety of tint can be given in a single wash ; but there are difficulties attending its use in the foreground, especially where finish is required, and for this reason the medium surface is generally preferred. The most convenient form of the paper for sketching is in a block, from which a sketch can be easily removed, when another surface presents itself for the next effort. The size recommended for general work is 4to Imperial ; this is capable of two excellent divisions, in one direction it will give two small pictures of average dimensions, and by dividing it through its longest direction we obtain two elongated shapes, suited for extended lake, or distant mountain studies.

Water-Bottle.

After many experiments in water-bottles we have come to the conclusion that there is nothing better than a common glass phial and cork. A bottle holding 4 ounces will be found sufficient for average requirements, providing it be replenished when a supply may offer. The reason for recommending the glass in preference to metal is that the amount of supply is always known—economy can therefore be practised when necessary, and the water is never discoloured by the rusting of the inside. Cups to hang on the side of the box will be found very useful, or, what is preferable, an arrangement of wells attached to a strip of tin thus—

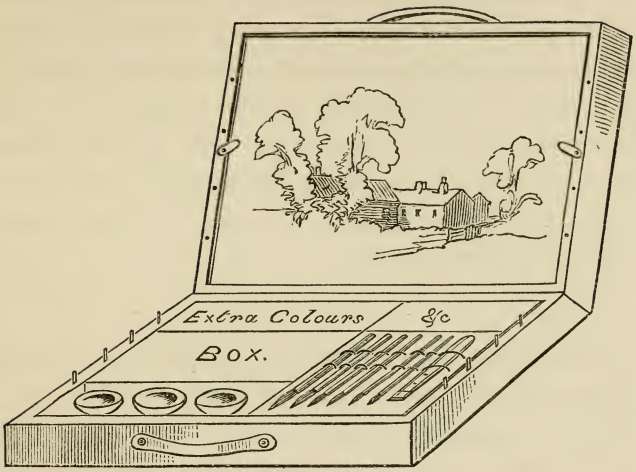


These serve for mixing the larger washes, and afterwards for economising the supply of water, as one can be kept for rinsing the brush. The rim which projects inwards, covering part of the opening, will be found very useful, by preventing the spilling of the water.

Sketching Folio.

A very convenient sketching folio has been designed by the writer; it contains all that is required for a

quarto imperial sketch, in the size of a music folio.



All the materials are presented at one view. Wells for water, spaces for India-rubber, bottle of white, or extra tubes, and the brushes are under an india-rubber band.

The top of the box contains the block. It opens just so far as to form a pleasant inclination for painting, and by means of a row of small brass pins in the sides of the box against which the block rests it may be lowered to any angle desired. When the sketch is finished the block is turned face inwards against a ledge which keeps the surface from touching the back of the box; this is a great convenience should any portion of the surface be wet.

Blotting Paper, &c.

This is a great comfort, both at home and in the field. It frequently saves the time that would otherwise be lost in waiting while the water washes are drying, and the state of the surface after the blotting paper has been used is better suited to the reception of colour than after partial evaporation. It is also valuable when the tone of a wash is felt to be in error, as the colour may be removed immediately by firm pressure with the blotting paper.

A sketching stool should be considered a necessity, and an umbrella, with joint and spike to drive into the ground is certainly a great luxury; but these things may be left to the taste or inclination of the student.

CHAPTER IX.

MANAGEMENT OF WASHES.

A FEW practical hints on the essentials of broad washing will be found of great service to beginners; and, although a considerable part of the instruction is more suited to home than to open-air effort, it will not, therefore, be less acceptable.

Mixing.

Always mix the colours thoroughly, and continue to work them with the brush, even after they seem to be amalgamated with the water, and, if a wash has been allowed to rest, stir it up again thoroughly before using it. Take care that more colour is mixed than is absolutely required, that there may be at all times an ample supply. The brush should never be exhausted.

Preparation of the Paper.

Carry a wash of clean water over the surface of the paper, and then take up the extra moisture with blotting paper. This direction may be thought unnecessary, but practice will make it evident that it is

impossible to carry a wash to the best effect on a dry surface. These preparatory washes should be employed as the painting progresses, whenever softness and delicacy are requisite—as in sky and distance—but they should not be passed over the surface till all previous colouring is thoroughly dry.

Inclination of Surface.

Never paint on a level, but allow a sufficient inclination to cause the extra colour to flow down freely after the brush, for by this means alone can a clean tone be secured; the only caution required is not to have the inclination so steep as to cause the colour to run of its own accord.

Manner of Laying-on.

Whatever the shape or size of the wash may be, commence, if possible, at the left hand upper portion—passing from this along the top, and bringing the wash gradually down towards the right hand lower corner. Never put in a lower bit before an upper one, as the upper will flow into or over the lower, and destroy its flatness. In very free washes, as for sky, there should always be a slight pool of colour at the lower edge of the wash, that is, the colour ought not to be driven on with the brush till it is exhausted, for then the place where more colour has been added will show.

Graduating.

When a surface has to be graduated from full to pale, mix a comparatively small quantity of colour equal in tone to the deeper portion, prepare the surface with a water wash, apply the blotting paper, and then turn the surface so that the fullest tint may be upwards. Commence at this part, and add a brush-full of water to the colour in the palette every time the brush requires replenishing, taking care to mix it thoroughly with the wash. This will gradually weaken the force of the tint, and bring it off to pure water at last,—or a tint so delicate that it cannot injure the painting. This process requires an amount of judgment that can only be acquired by practice; therefore several experimental efforts should be made on waste paper. It is at all times possible to graduate a tint by adding more colour to the wash, and thus to work from pale to full. But this process is not by any means so delicate and sure as the former; therefore, where greater delicacy is required, as in sky, always commence at the fullest portion of the tint, and graduate by adding water to the wash.

General System of Execution.

The lightest tint of an object should be painted first, and carried all over it; when dry, the half tints should be added, and on these, the shades, when the half tints are dry; the deepest darks should be put in last, with small, decided touches. Thus the effect is produced by

wash within wash—the first being large and pale, and the last comparatively small and dark. The reason for this somewhat complicated process is, that it is practically impossible in water colour painting to fit the edges of the various tones together so neatly that the joinings cannot be seen, and therefore the lighter tones have to be carried under the darker ones in order that cleanness and delicacy of execution may be secured. In advanced handling, the various tones are occasionally painted next each other, passing gradually from light to shade, the edges being joined while wet, and the deeper shades touched in upon the half tints before they are dry; but this process requires considerable dexterity and judgment, and cannot, therefore, be recommended to beginners.

On Leaving Lights.

When a light on the object is clear and sharp, it should be left—that is, the colour should not be carried over it; but, if the edges of the light are soft and indefinite, the wash may be taken over the light, which can then be produced by the application of the brush before the colour is dry.

On Taking Out Lights with the Brush.

While a wash is still wet, a soft or graduated light may be taken out most effectively by the brush, but to enable it to draw up the colour from the surface of

the paper, the brush must first be drawn through a damp sponge with considerable pressure. It is then ready for application to the spot where a light is required; directly it touches the paper some of the colour is drawn up into the brush by capillary attraction. If the brush is moved about on the surface, a half light is immediately produced, which may be increased in effect by repeated applications of the brush. The lights so produced are invaluable for clouds, reflections in water, or, indeed, for any effects where softness and gradation are required. During this operation the brush must be repeatedly passed through the sponge to remove the colour that has been drawn into it, or its power to produce a light will be lost.

On Taking Out Lights after the Surface is Dry.

In practice it will be found impossible to leave or remove all the lights; we require, therefore, some means for producing them afterwards. One way is to wet the place where a light is required, and then give it a smart rub with a handkerchief or cloth; by this means some of the colour is rubbed off. This process is suitable for leaves, boughs, &c., in any portion of the picture where the colour has been painted thickly. In the thinner washes it is advisable, after wetting the surface with water, to take up the extra moisture with blotting paper, and then rub with bread crumbs, or with a piece of bread held by the crust, but allowing the crumb only to touch the paper; by

this means a light is produced proportionate to the energy of the rubbing. Very small sparkling lights may be taken out with a penknife, and tinted afterwards, if required; this last process is suitable for the spray of a waterfall, or the foam of the sea. The knife is an excellent tool in a careful and practised hand, but it should not be used so as to tear or injure the surface of the paper.

On Taking Out a Light with the Sponge.

An excellent method for taking out a light is by first cutting out its shape in thick tracing or note paper, and then placing this as a shield over the place where the light is required; the colour may then be removed by sponging through the opening; care must be taken, however, that the sponge is only damp, all extra water having been thoroughly squeezed out of it; for if this precaution is not taken the water will find its way under the shield, to the detriment of the surrounding tones. This process is recommended for figures and small lights, such as the sail of a boat, &c., or for removing any small portion of the work that requires correction.

On Removing Part of a Tint.

It is sometimes desirable to remove a portion of a wash in order to graduate it, or to introduce a change

in the colour; for this purpose there is nothing so efficient as judicious dabbing with a damp sponge, as recommended on page 42. A wash may be removed altogether by the same process, but the sponge must then be used energetically till the clean surface of the paper is recovered.

CHAPTER X.

PROGRESSIVE TREATMENT OF A SKETCH IN WATER-COLOURS.

Commence the sketch with slight strokes of soft charcoal—this material is recommended in consequence of the facility with which it may be dusted out, and thus any change in the position or arrangement of the various objects may be readily effected. When the eye is satisfied with the general correctness of the outline, dust off the looser portions of the charcoal, and draw in each object carefully with an HB pencil, avoiding, if possible, the use of india-rubber, as it frequently wears the surface, and thus alters the tone of the washes of colour. The forms of clouds should only be intimated, and distant objects sketched with a delicate outline, otherwise the strokes of the pencil will show after the colour is put in; foreground objects, on the contrary, will bear a vigorous and decided touch. When the outline is complete, study the general tone of the scene, and notice the direction of the larger gradations. Commence by warming the paper with a graduated tone of Venetian red, or ochre and lake, strong in the foreground and weak towards the upper portion of the sky,

keeping it very delicate under the deepest portion of the blue. While this is drying mix the various blues or grays required for the sky or clouds, and, when the graduated warm wash is quite dry, pass clean water over it with the brush, taking up the extra moisture with blotting paper, then commence with sky or clouds, as the mass of either may prevail. In a very cloudy sky small touches of blue may be left to the last. Leave small portions of the warm wash for the highest lights in clouds, taking care to graduate and soften them into the blue by the action of a damp brush, as explained on page 50. A dexterous hand will flow into the sky and clouds, with their lights and shades, in one wash, but it is better for beginners to divide this most difficult portion of the sketch into stages, letting each dry before another is commenced, and passing clean water over the surface between the washes of colour, taking up the extra moisture with blotting paper, before more colour is added.

Some may remark, but all this cannot be done in the open air! To this we would reply, follow the instructions as well as you can, and remember, with regard to clouds, that very much has to be left to the memory. The cloud originally sketched may be gone long ago, but in all probability one very like it has taken its place, from which either colour or light and shade may be studied with equal advantage.

Should there be any time to spare between the drying of the various washes, the attention may be given to any decided foreground object, and its general

tints advanced, returning to the sky or distance as soon as it is ready to receive additional work.

The progress of the sketch must now be left to the ingenuity of the student, bearing in mind the leading principle that finish should progress from the distance towards the foreground. Sky and distance should always be painted thoroughly behind trees, just as though the trees were not there; and should the tones be so full that the highest lights of the trees would suffer, still paint over them, but remove the tone where it crosses the lights of the tree by means of the brush. It may also be observed that for distant effects it is better to paint the shades first, carrying the tone of the lights gently over all, and the reverse with the foreground, where the shade should be reserved for the last. The one process gives a softness and harmony of tone, and the other, transparency and energy of effect.

The most practical advice that can be given to beginners is to commence with simple foregroud objects. Paint them carefully, and as the power of imitation increases, and the hand acquires a mastery over the brush, extend the effort to the more distant details of the landscape. Be careful to paint distance more delicate and gray than it appears, and on the contrary, the foreground more rich and warm, the error then, if any, will be on the safe side, and the eye will gradually acquire the power of estimating the tones more truthfully.

With regard to distance, it is advisable to aim at

securing the general tone rather than to attempt the imitation of minute changes of colour; this will also tend to the formation of a free and effective style.

A frequent error of beginners, especially in the treatment of foreground objects, is to put in the first tints too weak and pale. In this case, the shades tell hard and spotty when placed upon them. The practice of the master, on the contrary, is to paint the first tints rich and full, keeping the shades delicate and in harmony with the lights, thus producing a broad and quiet effect.

It will frequently happen that the whole of a subject cannot be completed at one sitting; this need never be a trouble provided there is an opportunity of returning to the place on another occasion; but at least let the sky and distance be completed at the first sitting, reserving the foreground for a second visit. Then choose a day when the effect is similar, go at the same hour and continue the sketch. For large pictures, or very finished work, this process may be repeated through a month or six weeks, but, beyond that, it is unadvisable to continue the study of any scene, owing to the changes which occur both in light and shade from the altered altitude of the sun, and the variations of colour which are produced by the progress of the seasons. It is the habit of some masters to paint on the same scene hour after hour, continuing the effort through the greater part of the day. This method of study may prove fairly successful on cloudy days, or

for gloomy scenes, but cannot be recommended for any view where direct sunlight is employed. In the latter case the experience of the writer would limit the effect to three hours at the utmost, for by this time all the shadows have so considerably changed in position that the truth of the effect would suffer by their continued imitation.

There is one point in connection with the imitation of the tints and tones of nature that should be clearly recognized—viz., that imitation is only to be considered as true relatively; that is, no wash of colour can be absolutely true by itself, it is only true when considered in its relations to the tints which surround it. Thus, one master may prefer a brilliant, and another a low scale of imitation, and either may be considered as true relatively. This pitch of the tone, like many other things in connection with sketching, must be left to the taste or judgment of the artist.

We have endeavoured thus far to give a few hints on water-colour practice, but it must not be supposed that these, or any directions however careful and complete, can supersede the direct lessons of a master. Seeing is worth more than volumes of description, and the secrets or dexterities of handling can only be communicated by personal instructions. Still, hints must be useful when a master's assistance cannot be secured, and we trust the foregoing pages have not been written in vain.

CHAPTER XI.

ON UNITY OF EFFECT.

After all that has been said on behalf of exactness in drawing, skill in composition, or breadth and gradation of light and shade—and after every instruction in the theory of colour, or manipulation of washes, there still remains the all-important subject of unity of effect. By unity of effect, the first, and frequently the most lasting impression of the painting is produced; by this, all the good qualities of the various portions of the art are concentrated, and to this, every part of the picture should be made subservient.

Without unity of effect the most accurate and detailed drawing will be but a useless expenditure of time—the powers of light and shade will be employed in vain,—and even the most subtle refinements of colour will serve but to distract the attention, without satisfying the mind, and the work as a whole will fail to produce a lasting impression.

If then this quality be of such high value, it is necessary that we should understand the meaning of the expression, unity of effect. By it we mean the general sentiment of the picture, or that impression which the work as a whole produces on the mind: this impression may be grave or gay, desolate or cheerful, exciting or soothing; but whatever it is, it should be

brought home to the sensibilities of the spectator, and made to produce an undivided effect.

In order to illustrate the subject, let us suppose the principle object in the scene to be an old castle, surrounded by wild or desolate scenery; in this case cloud and shade will accord better than blue sky and glowing colour, or, if sunlight be employed, it should be subdued as in the deepening glow of a setting sun. On the contrary, if the picture consists of a cottage with its settle, draw-well, and other accessories of country life, then the blooming rose, the bright blue sky, or golden hour are all in harmony with the scene, and the busy wife or group of happy children complete the picture. Again, if the subject be composed of towering mountain heights, with foreground of fen and reedy pool, the gloom of overhanging cloud, or break in a stormy sky will be in sympathy with such a scene, and the solitary heron or distant herd of deer will complete the subject, and deepen the impression of the landscape upon the mind.

In the illustrations on the opposite page, the same scene of mountain and lake is represented under different effects. The one as it might appear on a fine day, with its blue sky and bright colouring; the other when cloud and mist are present, crowning the heights, and deepening every tone by their accompanying gloom. The latter treatment will be admitted by most persons to be more in keeping with the character of the scene, and thus be productive of the greatest amount of unity of effect. Every scene has its sym-

to face page 60.

pathies, and should be represented together with its appropriate time, season, or figure; and one great secret of success is to discover what these may be, by analyzing the sensations of pleasure which rise unbidden in the heart, remembering that whatever has moved the artist will be most likely to exercise a similar influence on those who examine his work; therefore if the scene be great or grand, let every accompaniment be great and grand also; or, if solemn and sombre, avoid every introduction of the pretty or gay; whilst if the view be gentle or sweet, let gentleness and sweetness prevail throughout.

Let us consider for a moment the consequence of a departure from this great principle. We remember a picture by a great name in water-colour art, in which a lovely scene of river, rock, and tree, with its accompaniment of distance, hill, and dale, was represented with all the power of a finished master of the brush; the day and hour were alike well chosen, the entire scene being bathed in the golden glow of an afternoon sun. So far the unity of the subject was complete—all told of quiet, happy landscape, steeped in sunshine and repose. But figures were introduced: a group of cows crossing a ford, baited and bothered by a barking cur that dashed after them into the water, whilst a man on the bank gesticulated wildly with his arms! This was a discordant note indeed, and one by which the unity of the effect was completely destroyed. The cows themselves were not out of place, but they should have been standing

dreamily in the pools, or under the friendly shade of some overhanging tree, and tormented with nothing larger than flies.

Again, the unity of a picture may be injured by the introduction of figures either too attractive in themselves or out of sympathy with the scene, as a group of fashionably dressed children in a country lane, or a bright shawl amid the solemnities of a mountain pass. But here we feel that such things must be left to the good taste and judgment of the student. We have at all events directed attention to the subject, and also, we trust, enforced the necessity of giving a united effect to every important work.

But some may say how can these effects be secured? The day may be unfavourable, a bright sky may be present when cloud and gloom are wanted, or the sun may be absent when brilliancy is especially desired. To this we would answer, the best effects must be watched and waited for, therefore it is advisable to have several subjects in hand, some for fine, and others for dull weather, and even to have indoor studies ready for rainy days; thus there is always something to be done for which the day is appropriate. But this method of study requires the locality to be fixed for some weeks, and cannot be followed when passing rapidly from one place to another; in this case the effects must be taken as they occur, and thus cannot be expected to give so high a quality to the work, as in most instances would result from following the plan recommended.

CHAPTER XII.

CONCLUSION.

We cannot conclude these hints on landscape sketching, without a parting word to those who may desire to make success in this branch of the profession the duty of life. The first important consideration in such a case is to ascertain the natural taste, or, in other words, to find out that of which we are most fond. An excellent guide to this is to observe the works of others, and take careful note of those which give the greatest amount of pleasure and satisfaction. Consider also what effects in nature, or what combination of objects, move the heart most effectually, and when they have been discovered, let every effort be directed to success in this direction; for be assured we can never paint thoroughly well that of which we are not thoroughly fond. An earnest and deep love for the thing done is the only sure basis on which to build the effort of an artist's life. Therefore let no one turn aside from his natural bias, or select any other walk or style because there may seem to be a better chance of success in it; especially, do not exchange a style of execution which has been produced by the gradual development of mind and heart for one which may be considered to sell

better. Let the art be its own reward, and eventually it will repay, and that with no stinting hand. We do not mean by this that a young artist should neglect or despise the advice of friends: this would be folly indeed, but that he should be thoroughly convinced that the advice is good, and worthy to be followed, before he allows his course in life to be influenced by it.

In the present day there is a great amount of independence of thought in art, as well as in all other matters, but it should be remembered that it is possible to be independent without merit, and original at the expense of truth.

We will suppose that the walk in art has been chosen, and that there are no extravagant theories in the way, siren-like, to induce a departure from simplicity and nature; then go humbly to the great Mistress, set earnestly to work, and seek not only to discover the secrets of nature's charms, but look within for the reason of their influence on the mind. Young hands are too eager for the strokes of the pencil or the washes of the brush, and are in danger of neglecting the more important matters of thought and reflection, but be assured the thing produced is not of more importance than the fact observed!

Let each sketch or study be carefully selected, seeking for that position, or effect of light and shade, which will best develop the character of the scene. Remember that the attention need not be

devoted to complete views, but that, on the contrary, it is frequently advisable to concentrate the power upon a small portion of a view. Therefore be prepared to study whatever presents itself as excellent of its kind—at one time it may be a cloud, at another a passage of sky or an interesting line of distance, or it may be but a fragment of rock or the bough of a tree; still whatever is felt to be worthy the effort should have all the attention and care that can be given: by this means the folio will be stored with choice materials, not of much value in themselves, but calculated to enhance the value of all future work.

With regard to style of execution, or finish, these are secondary matters, and must be left to individual feeling. No receipt can be given for the language in which a thought should be expressed, but it should at least be intelligible and capable of being comprehended even by an uneducated person. So in painting, the touch should be clearly expressive of the intention, and the scale of finish adapted to the character of the work. Grand effects will not bear so minute a finish as home scenes; and indeed, as regards finish generally, it may be observed that time and effort are frequently expended on the elaboration of details that had far better be treated in a suggestive manner, and left to the imagination of the spectator to complete.

In connection with the style of execution, we would caution the student against the great mistake of condemning the work of another, simply because the style is not admired. We must be content to listen

occasionally to the praise of a work with which we have no sympathy. Each master will have his own circle of admirers; if his heart is large and capable of receiving pleasure from many varied phases of nature, his circle of friends will be large also; whereas, if his taste is restricted, or the manner of his execution eccentric, so in proportion will the circle be narrowed.

It may be remarked, "But surely some things must be right, and others must be wrong. Is there no rule? Cannot it be known which are good pictures and which are bad?" To this we reply, yes, assuredly; weak work is rejected by all whose judgment is matured; bad drawing shares the same fate, but executive power, however eccentric, will ever find some admirers. Therefore the student need not be surprised to find a work eulogised which to him may be painful in the extreme; but he should remember that it is praised, not for that which he dislikes, but for the possession of good qualities with which he is not yet acquainted, and which therefore possess no attraction for him.

What then in such a troubled sea of opinion is to be done? Again we return to our former advice: seek for that which accords with your individual feeling, follow it earnestly, conscientiously, devotedly—keep close to Nature, and you will at least exert a wholesome influence in art, and never be without a fair amount of success.

There is one point yet untouched, and it is a deeply

important one. If a high and pure style is desired, take care of the mind and heart, as well as of the eye and hand; a love for nature accompanied with that intense delight which an artist only knows is indeed a precious gift, and should call forth daily gratitude to the Giver of all good. Its possession should be guarded with the most watchful care, and all that could tend to destroy refinement and sensibility should be cautiously avoided. Be careful to preserve the general health by avoiding unnecessary exposure to cold or damp, and study the comfort and well-being of the body, for if that be neglected it will surely exact a heavy retribution. The mind cannot work healthily in a frame debilitated either by over-exertion or the absence of the usual supplies. These observations proceed from the dearly bought experience of one who has loved the art "not wisely, but too well," and who speaks from the sad remembrance of sketching trips which resulted rather in loss of health than gain in art.

We must not omit to recognise the chequered character of a landscape artist's life, its sunshine and shade, its cloud and storm, its frequent disappointments, and many ups and downs; but, with every drawback, it is still a most delightful career, and it would be difficult to conceive one more full of gentle and happy thoughts. Of the artist it may be said: A student he ever lives, acquiring knowledge daily, and thus he carries into old age the freshness of youth. The spring of nature's loveliness is ever flowing, and from

this pure and inexhaustible stream he daily receives those invigorating supplies which sustain him through a life of art.

That this may be the happy experience of many who read these pages is the earnest hope of the

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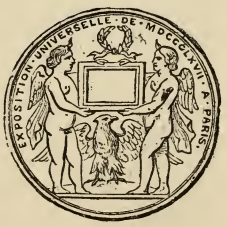

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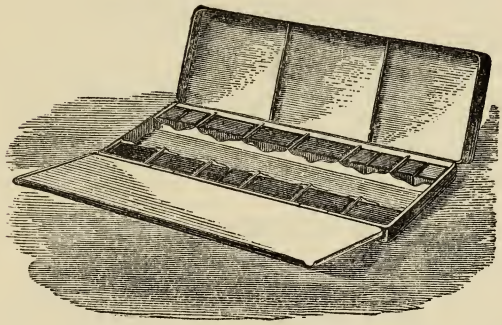

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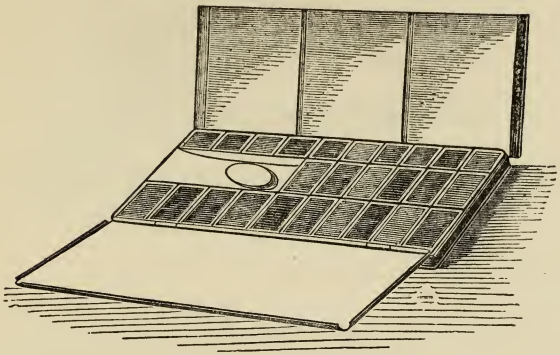

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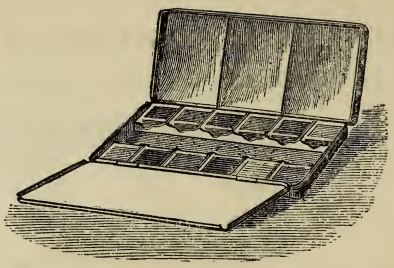

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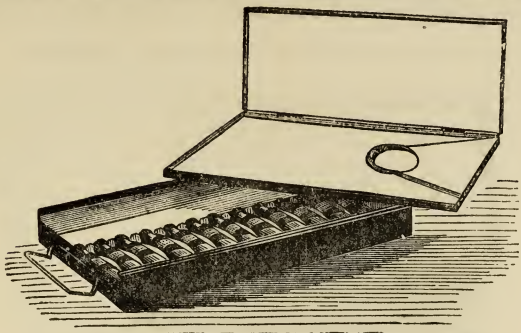

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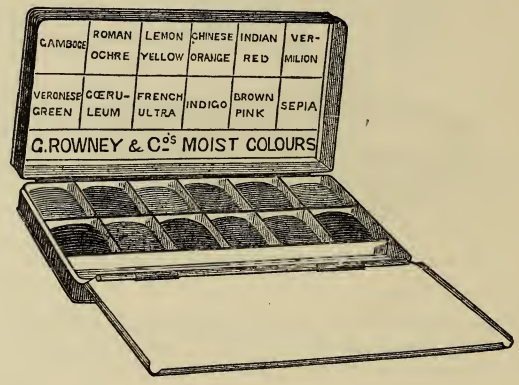

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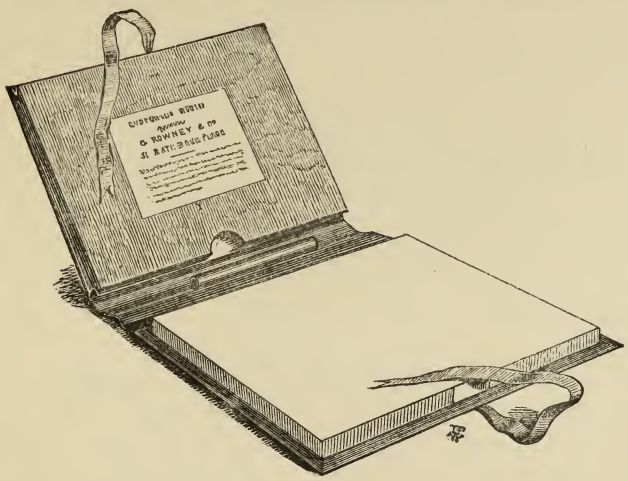

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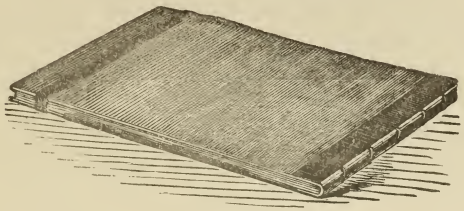

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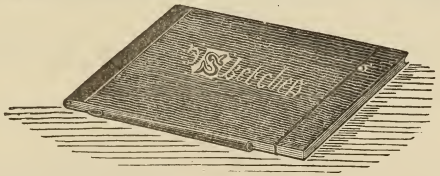

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PRIZE MEDAL AWARDED INTERNATIONAL EXHIBITION, 1862.

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Neatly got up in Polished Cedar, in order to prevent the lead dust adhering to the Pencil, and consequently soiling the fingers.

H	Hard for Sketching	**HB**	Hard and Black
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HHH	Very Hard for Architects	**BB**	Softer and very Black
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2s. per dozen.

EXTRA LETTERS, MOST CAREFULLY PREPARED.

EHB	Extra Hard and Black	4s. per dozen.
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MAY BE HAD IN SETS, AS FOLLOWS:

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Messrs. ROWNEY & Co. have every confidence in recommending their IMPROVED DRAWING PENCILS to the notice of the Profession, their moderate price and superior quality being sufficient to give them a decided preference with the public.

ROWNEY'S EVER-POINTED DRAWING PENCILS, H, HB, B, & BB.

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B	Soft, Coloured Black „ . . .		
BB	Very Soft „ . . .		

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HHH	Very Hard		
HHHH	Extra Hard.		
HB	Hard and Black		
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BB	Very Black for ditto		
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FF	Very Fine		
DEHB,	. . . . .		
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MANUFACTURED OF THE FINEST MATERIALS.

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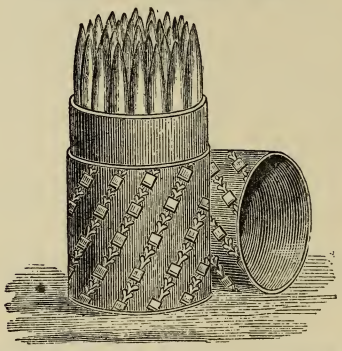

These are hard Crayons which work with great evenness and freedom.

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Boxes containing 12	per Box	1	0
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These are Similar to the Swiss, rather harder, but of medium quality and smaller.

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,, ,, 36	,,	0	15	0
,, ,, 72	,,	1	10	0
,, ,, 144	,,	3	0	0

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BRUSHES FOR WATER-COLOUR DRAWING.

SABLE HAIR PENCILS.

MINIATURE.

CROW.

DUCK.

LARGE DUCK.

SMALL GOOSE.

GOOSE.

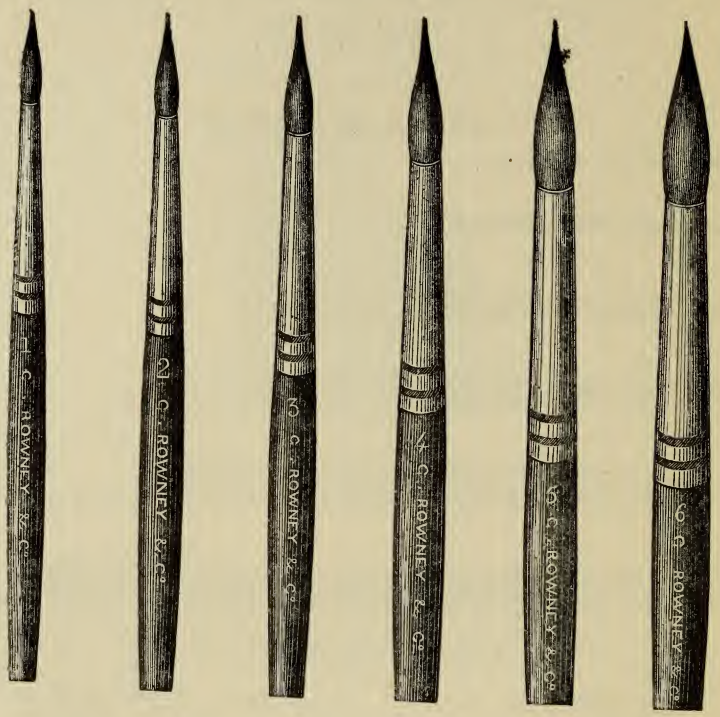
Dome-pointed, tied with gold wire.

		Red.		Brown.	
		s.	*d.*	*s.*	*d.*
Large eagle	each	—		18	9
Small eagle	„	—		15	0
Extra large swan	„	7	6	7	6
Large swan	„	6	0	6	0
Middle swan	„	5	0	4	6
Small swan	„	3	9	3	0
Extra small swan	„	3	0	2	3
Extra large goose	„	2	0	1	6
Large goose	„	1	8	1	3
Goose	„	1	3	1	0
Small goose	„	1	0	0	9
Large duck	„	0	9	0	8
Duck	„	0	8	0	6
Crow	„	0	4	0	4
Miniature	„	0	5	0	4

BROWN SABLE BRUSHES,

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.



		s.	d.			s.	d.
No. 1	round or flat each	0	7	No. 4	round or flat, each	1	2
„ 2	„ „ „	0	9	„ 5	„ „ „	1	3
„ 3	„ „ „	0	11	„ 6	„ „ „	1	6

RED SABLE BRUSHES,

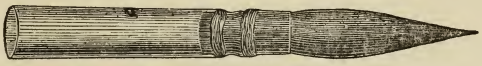
IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.

		s.	d.			s.	d.
No. 1	round or flat, each	1	0	No. 4	round or flat each	1	9
„ 2	„ „ „	1	3	„ 5	„ „ „	2	0
„ 3	„ „	1	6	„ 6	„ „ „	2	3

CAMEL HAIR BRUSHES.

Large Swan Quill Camels . . . . . 5d. each.



Small Swan Quill Camels . . . . . 4d. each.

Extra Small Swan Quill Camels . . . . . 3d. each.

Full Goose Camels . . . . . 3d. each.

FRENCH CAMEL HAIR BRUSHES.

No.		s.	d.
1.	Small Crow	each 0	1
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3.	Duck	„ 0	2
4.	Large Duck	„ 0	2
5.	Small Goose	„ 0	2
6.	Goose	„ 0	2
7.	Large Goose	„ 0	3
8.	Swan, No. 1	„ 0	7
9.	„ „ 2	„ 0	10
10.	„ „ 3	„ 1	2
11.	„ „ 4	„ 1	4
12.	„ „ 5	„ 2	2

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From Nos. 1 to 6, Flat or Round . . . . 6s. per dozen.

SKETCHING UMBRELLAS.

		£	s.	d.
5 feet, when open, made of Brown Holland or Jeannette	each	1	15	3
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5 feet 6 inches ditto	„	1	17	6
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Ditto, ditto 6 „	14	0
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Ditto, ditto 6 „	19	0

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ADAPTED FOR EITHER OIL OR WATER-COLOUR SKETCHING.

Price £1 0s. 0d. each.

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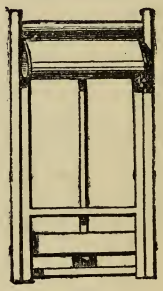

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Similar to the German easel, with the addition of a waterproof case and straps. The interior has sufficient space to contain the requisites of a walking tour. Price £2 9s. 6d. each.

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,, Large size ditto	. . . . .	,,	3	6
,, Oval ditto, plated inside	. . . . .	,,	5	3
,, Ditto, ditto, larger	. . . . .	,,	6	0
,, Large new Water Bottle, with space for holding brushes	. . . . .	,,	7	3

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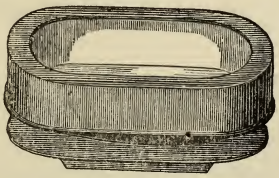
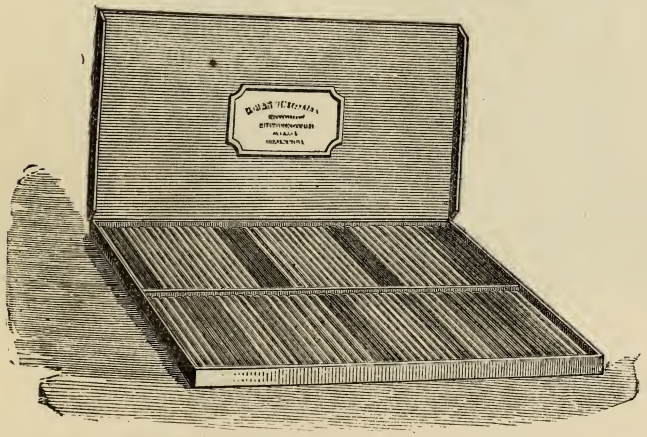


To prevent the water spilling. 1s. 9d.

FRENCH COLOURED CRAYONS.



BOX OF 100 SEMI-HARD FRENCH CRAYONS.

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Boxes containing 26 short	. . . . .	each	3	6
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,, ,, 56 ,,	. . . . .	,,	7	0
,, ,, 25 semi-hard.	. . . . .	,,	4	6
,, ,, 50 ,,	. . . . .	,,	9	0
,, ,, 100 ,,	. . . . .	,,	18	0
,, ,, 12 soft	. . . . .	,,	3	6

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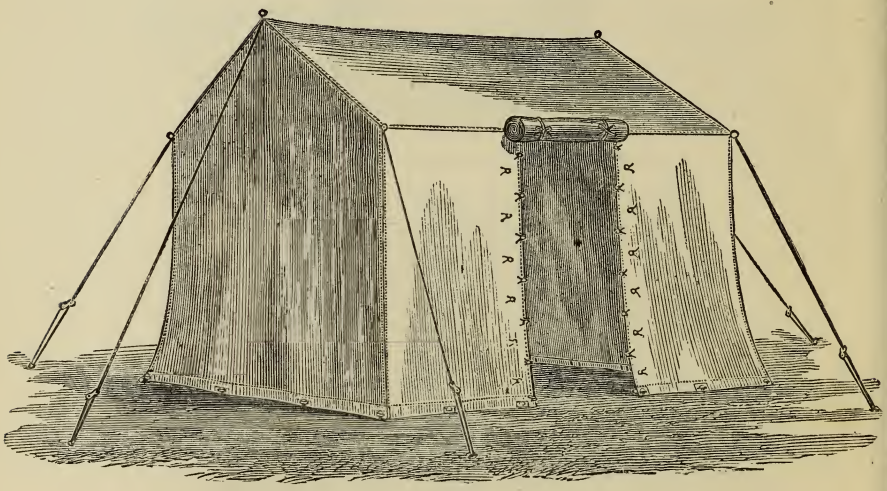
Portable Tents,

FOR

SKETCHING TOURS, PIC-NICS, OR SUMMER EXCURSIONS.



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